

# Negligees

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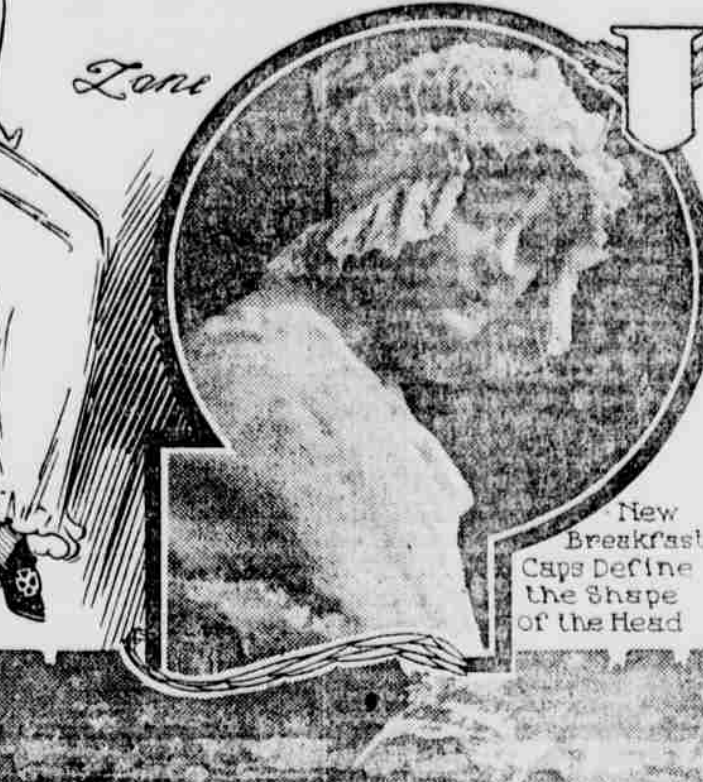
#### PARIS



A Lovely Stage Negligee that has been widely copied



The Classic Lines of this Brocaded Crepe Gown are ideally lovely



New Breakfast Caps Define the Shape of the Head



With the Lines of a Peignoir this Dressing-Hour Costume Combines the Elegance of a Bathgown



A French Flannel Bathgown which boasts intricate Drapery



Little Yellow Apples on Creamy Lace Give Color to this Negligee

Classic Lines Expressed in Sumptuous Materials—Chiffons, Lace and Fine Machine Embroideries in Summer Peignoirs—Footwear for the Boudoir An Important Detail.

QUITE as luxurious and sumptuous as the winter negligees of silk and rich brocade, summer wear for the boudoir is exquisitely airy and diaphanous. Filmy chiffons over thin, soft silk, rare laces and machine embroidered stuffs of softest, finest quality are incorporated in the garments designed for room-wear during the heated term, and these airy fabrics are cunningly arranged to conform to the clinging, semi-classic, and semi-Oriental lines now in favor. Every home-coming trunk in the hold of a transatlantic liner brings its quota of lovely negligee wear and these adorable negligees will pay their part at weekend and country house affairs where boudoir bridge, breakfast gossip and mid-night confidences among the feminine members of the party form an important proportion of the program.

The fashionable woman would quite as readily set forth for a round of visits without dinner and dance gowns as minus an adequate supply of ravishing peignoirs, fascinating boudoir cap and impressive tea-gowns, and since each of her informal costumes—so-called—must be accompanied by harmonizing footwear, petticoat and minor accessories, the negligee attire calls for considerable space in the huge wardrobe trunk without which no modish dame or dandy can travel nowadays, be the visit only of twenty-four hours' duration. Depot wagons for the conveyance of trunks, maids and pet dogs are part of the menage of every well-appointed country house and woe to the hostess who does not make proper provision for the entire comfort of her guest in these respects.

Artful Simplicity Sumptuously Expressed.

Fripperies and furbelows have no place on the modern negligee. Ruffles and little ribbon bows have been banished in favor of long, lovely, classic lines and the fashionable tea-gown and peignoir now are less costly and less ostentatious than ever. Some of the most expensive French models are as straight and simple as nightgowns, but their clinging lines only possible by the use of costly materials, are inexpressibly lovely and distinguished. Cheap laces, cotton woven crepons and silks disguised by a thread of alien fibre will not cling with the proper classic effect, and these stuffs have been replaced by more or less expensive chiffons, laces and crepe de chine with the result that modern negligees often cost more than frocks. And the frilly, ribbon garnished wrapper and dressing sacque of the past which might be gotten up for an under-ten-dollar price, have been banished from polite wardrobes.

Several hundred dollars worth of material—and Parisian skill—have been put into the entrancing peignoir worn by Miss Miriam Collins who played this season in "Joseph and His Brethren" a Biblical drama which appealed to the fancy of New York playgoers, seated with untutored light opera and uncomic triangular comedies. This lovely peignoir has its frills, to be sure, but they are so soft and subtle that they melt into the ensemble of the negligee with infinite grace. The garment is made of pure white chiffon cloth over very soft, thin white messaline and the outer fabric clings to the messaline in lines of inimitable beauty. This negligee has the wide "wing" sleeve which extends from shoulder to hip, the aperture for the arm being drawn together with shirring so that when the arm is lifted the negligee is also lifted in graceful lines. At the front, chignon and messaline are caught up over the left knee under a chou of the chiffon, the front edges softly finished by the chiffon frill, falling away to show petticoat and ankles. Needless to add that most dainty foot-wear is worn with this white chiffon robe, and the fetching Dutch cap of Mechlin lace, with its trimming of tiny white roses completes the appealingly ethereal effect of the filmy white costume.

Strings of Pearls Instead of Ribbons. Equally lovely in a more classic and less femininely appealing fashion, is the negligee of white brocaded crepe caught up with strings of pearl beads. The lines of this negligee are almost daringly simple. The garment appears to hang in perfectly straight, unbroken lines from shoulder to ankle, two strands of pearls confining it carefully above the waist and below the hip. This artful simplicity is, however, very carefully calculated and the classic drapery is arranged over a slip of soft, thin India silk—pure white of course, like the brocaded crepe. By this time you will have arrived at the conclusion that all white boudoir wear is the mode—and the conclusion will be quite correct. White negligees are particularly the

thing among the exclusives and if colors are used at all they are in the most delicate pastel tints, or are added in the way of little trimming touches—as in the case of the lace draped tea-gown which has tiny yellow silk apples along what might be styled the sleeve portion.

There are also wonderful, Oriental negligees of vivid, daring color, such as the emerald green silk peignoir brought out by Paul Poiret this spring, which are embellished with gold and crimson embroidery and which have sashes of black satin or purple silk. In furious Futurist style are these grass green Poiret negligees and there is a certain vogue for them among women who go in for sensational effects, but they are freakish rather than lovely and their charm cannot endure long, side by side with the exquisite white and pastel-tinted negligees of chiffon and lace.

Apples on Boudoir Gowns.

Paris presented the apple to Helen and Eve presented the apple to Adam. The apple seems to have a singular association with feminine beauty and fascination and therefore the use of apples in trimming the boudoir gown has a not inappropriate significance. One of the loveliest negligees pictured today is a week-end tea-gown of cream lace and chiffon trimmed with small pale yellow apples. This tea-gown is by Jeanne Halle and its perfect simplicity of line could hardly be excelled. Over a straight little slip of accordion plaited cream chiffon falls the rich mantle of lace—also cream in tone. This lace mantle has a square train and square front corners which fall over the bust and arms, forming a sleeve drapery, above short sleeves of plaited chiffon. The negligee has

been copied several times, handsome lace shawls having been utilized to form the mantle, and as will readily be seen, a rich shawl may be used in this manner without any necessity for cutting. The centre of the shawl is placed closely at the upper edge and this close plaiting gives graceful fullness at the back, the weight of the plaiting causing the upper edge of the shawl to sag downward at the back to form a little V at the neck while the remainder of the upper edge is drawn over the shoulders and fastened at the bust to the slip beneath. The side edges of the shawl fall over the arms as they sweep downward into the train. The row of little silk apples will also be noted, not only forms a charming trimming motif but also helps to weight the edge of the lace so that the mantle droops in graceful lines over shoulder and arm. The plaited chiffon slip is mounted over an undergarment of plain white net and the whole gown, while not actually transparent, is particularly soft, clinging and diaphanous.

The Bathgown Has Distinction Also. Even the humble bathgown which is slipped on only during the intimate processes of the toilette and never exhibits its charms to boudoir visitors, has now an elegance of its own. It boasts intricate drapery and possesses the indispensable classic grace of line now insisted upon. Yet it is a comfortable garment without, and may be slipped on or off in a jiffy—the first requisite, next to warmth, of a bathgown. Typical of the luxury of modern boudoir wear is the pink flannel bathgown illustrated. The flannel, indeed, is more like broadcloth, so smoothly fine and clinging is its texture and the color is a delicious, pale shade of pink, the cord style and ornaments matching the tint exactly. The long wing sleeves are really part of a separate drapery, attached at the back of the neck like a cape or hood and caught to the sleeves of the robe so that when the arms are lifted the drapery is also lifted in graceful lines. The garment, itself, is in simple kimono cut, one front lapping well across the other and fastening at the hip under a mammoth cord ornament. The arrangement of the cord piece which crosses under the bust and recrosses at the back, coming forward to fall gracefully over the skirt, is a charming touch. The simple kimono garment is given the simple, kimono skirt of this bathrobe is very long about the foot—another reason for the distinction and grace of the garment, for nothing is so awkward and bourgeois as a negligee that swings free of the floor.

Special Corsets For Boudoir Gowns. When my lady enters her own apartment, her maid relieves her of the trimly fitting dress gown, and the smart buttoned boots and slippers or embroidery petticoat accompanying it. The long, expensively shaped and

EVERY woman who professes to dress modishly owns one or two parasols, but to the favored few is given the privilege of possessing hundred-dollar sunshades of real lace with carved ivory handles, or handles tipped with jewels. Carriage parasols, attuned with chiffon frills are out of place in the street, and the possession of such luxurious belongings presupposes also, the possession of a well-appointed carriage or motor car, nor would one be apt to carry a lace, hand embroidered affair with anything but a garden party frock. So the parasol de luxe is a very exclusive and distinguished model—only for the woman who can dress up to its style requirements, and she who must take her outings at the public beaches or near the environs of town contents herself with a smart colored silk coaching parasol which adds the finishing touch to a ratine or line, tailored trottoir, or with a machine embroidery sunshade which is daintily enough to do justice to an ordinary pretty white frock of embroidery and lace.

A generation ago lace parasols were very fashionable and this season the craze has been revived. Fortunately women, who have heirlooms in the shape of real lace parasols covers are bringing these out and having them remounted, and which—as is usually the case—the real lace cover is too small for present fashion, it is eked out at the edge by pleated frills of net or by lace ruffles. Black Chantilly covers, fifty years old, have been mounted with good effect this year over white silk or mustard colored silk, frills of black pleated net filling out the space at the edge and falling softly over the silk parasol-top. A very handsome point lace parasol, made by hand for a royal English lady, is pictured. The pattern of the lace conforms most gracefully to the shape of the parasol cover, and at the



A Real Lace Parasol Worth Several Hundred Dollars.

fashioned corset is also removed and my lady slips contentedly into lounging corsets before the donning of her negligee. Such corsets are stylish and are of course worn very loose. They may be made of laced ribbon of tulle mesh or of glove kid, and kid corsets while horribly expensive are the most deliciously comfortable things imaginable. In them the figure is perfectly confined and supported while absolutely unhampered as to movement. The maid also removes my lady's silk stockings—if they are of a color that will not harmonize with the negligee—and substitutes pale blue, pink or yellow ones, or stockings of pure white silk if the negligee happens to be white. The French maids with their dainty taste and persistently soft hands are very fetching with boudoir gowns, but many women prefer the comfort of heel-less slippers and these are to be had in satin and lace as well as in kid. Buttoned strap slippers with moderately high heels often accompany handsome tea-gowns. The petticoat is another important item. Most extravagant petticoats accompany modern negligees; and these petticoats are of crepe de chine trimmed with chiffon frills, or of net with lace frills or of fine mail with flounces of machine embroidery. Many of the simpler summer negligees are of exquisitely fine embroidery, also, and sometimes wide flouncings and bandings are combined with sheer batiste in very handsome effects. Of course with the embroidery trimmed negligee

is a slightly gathered flounce of matching lace. This exquisite lace cover is mounted over rose colored chiffon, a pleated chiffon frill trimmed with a ruche, falling under the frill of lace. The handle of this parasol is of black ebony wood and a cabuchon imitation ruby is sunk in the knob at the end.

Another handsome lace parasol made to order in France, for an American woman, is of Cluny and Venice lace combined. The lace is done in cream in tone and the cover is mounted over turquoise blue satin, a large matrix turquoise in the handle emphasizing the color scheme. This parasol has been built especially to match a garden frock of cream tinted mesh chine embroidered batiste, draped over turquoise blue silk. The special parasol is as necessary to the success of an elaborate gown as the special hat, or sash, and the fashionable woman



A One-tone Effect in Embroidered Silk.

an has various parasols to accompany her summer costumes, each repposing between-times in a long, narrow case of embroidered linen or silk. Parasols which would be injured by crushing their pleated frills into a compact case, are hung up in a dark wardrobe by themselves that dust may be kept from them and that the delicate colors may not be faded.

The hand painted parasol is a rather ponderous, impressive affair with its angular shape and its ornate decoration. It was made for carriage use and matches an elaborate costume of hyacinth laced, one veiled with princess lace and worn with a transparent coat of jet embroidered black net. The parasol is of palest hyacinth satin with a shirred border of pale pink net on which are arranged little festoons of pink roses and violets. Below the net shirring are net frills trimmed with ruffles of pale hyacinth satin ribbon and these frills fall over wire loops wound with hyacinth ribbon so

that the effect is very airy and transparent. The top of the parasol was painted by hand at considerable expense in a conventional design of roses and vines, soft pastel colors



Hand Painted Decorations Add Distinction to this Exquisitely Shaped Sunshade.

being used. On the carved wood handle is a wrist loop made of ribbon ruffling and tiny chiffon roses. These wrist loops, or bracelets as they are sometimes called, adorn all the finest parasols for midsummer use. Sometimes the wrist loop is but a strip of tulle caught with a rose. Charming parasols of sheer allover machine embroidery have wrist loops of rose garlands which match the mesh worn with the lingerie frock.

Many parasol covers of embroidery are mounted over color, crease being its favorite shade, and the rich color shows up well through the open embroidery design. Eyelet embroidery is used for such parasols as a rule, though one sees fine batiste embroidered in "blind" effect by machine mounted also over color.

A very artistic silk parasol is shown in another illustration—no more coaching parasol of ordinary (tulle if you please), but an exclusive model designed for carriage use at a fashionable out of town polo game or at the races where many spectators sit in their own equipages. This parasol is of shell pink tulle and is beautifully embroidered in an eyelet and ferson design, also in shell pink. The silk is left free between the ribs to form a sort of flounce and this flounce is edged with a tiny knife pleating of the tulle. The shape of this parasol is very elegant and graceful and the ferrule is slim and pointed. The handle of shell wood has a hinge so that the parasol may be bent over at right angles when the sun is low; and there is a bracelet of little pink roses to slip over the wrist. This lovely parasol is part of a June trousseau and will accompany a frock of machine embroidered crepe and a coat of pink and white tulle.

and even pearl and rhinestone ornaments. With the comfort and grace of a loose peignoir, the negligee on the seated figure combines the elegance of a formal costume. It is made of pale blue landsdowne with lace flounces on the skirt and a tunic of very rich St. Gall embroidery in Venice effect. This tunic is laced together over the hips, the sheen of the blue landsdowne showing between the bands of embroidery. A lace cap trimmed with blue ribbons and buttons, strap blue satin slippers match this charming boudoir gown.

## A Breakfast Tray for the Guest

THE tired business woman or teacher, getting a new grip on ragged nerves by a week-end stay in the little suburban home, will appreciate breakfast in bed as an unaccustomed luxury. Do not ask the guest, the night before, if she wants to breakfast in bed for she will never dream of putting the little menage to so much trouble. Tell her she will be called in time to dress for breakfast, and when the rap comes at her door in the morning, let it be accompanied by the breakfast tray, daintily equipped and bearing a satisfying breakfast—not merely an invalid's cocoa and bit of toast. There are special sets of breakfast-tray china with sugar and cream jugs, cup

and saucer, muffin plate and covered cereal dish to match and these may be had in chintz-flower china, in Sevres, or in plain gray or pink ware to match the bedroom hangings. The breakfast tray should have a spotless, monogrammed tray-cloth with a napkin to match and a cluster of flowers tucked beside the plate will carry a bit of sweetness and suggest the loving thought of the hostess for her guest. A delicious breakfast for such a tray would include half a prepared grapefruit, a pot of coffee with real cream—or a pot of chocolate if preferred—creamed white meat of chicken on a bit of toast and piping hot flaky muffins fresh from the oven.

## OF FEMININE INTEREST

### CONSERVATION IN THE KITCHEN

THE woman who does her own housework is wise to get along with as few cooking implements as possible, but to have the few of the best and most convenient kind. Four sets of strainers, half dozen saucepans of graduated sizes and in mix sizes of various lengths will only confuse and complicate matters and such prodigality of equipment will tempt the worker to catch up everything in sight while a meal is being prepared—with double the necessary work when the hour for washing-up comes round. A double-boiler is the indispensable utensil. Besides cereals, it will cook custards, sauces and steamed puddings without any necessity of watching. Two saucepans, one large, one smaller will provide for the vegetables; and it is much better to wash a just-emptied saucepan as one goes along than it is to have three or four saucepans to scrub and scrape later on. A covered baking pan, an

earthenware casserole, an egg whip, an egg beater, a food chopper, two frying pans and a broiler are among the necessities. One colander and one strainer will be sufficient, and one large bowl for mixing. Bowls will make light work. White oilcloth is appreciated by the woman who loves dainty neatness in her domain, and who values quick and easy wiping up after dish-washing is over.

### LACE MADE WITH HAIR.

THE thrifty Germans make exquisitely fine lace from human hair, the work being painstakingly done by hand. The pattern of the lace is in open-meshed honeycomb effect and drops of sealing wax are used to hold the hairs in place. Such lace is used as a foundation for the most expensive wigs, toupees and front-pieces, and the wig is fastened to the scalp by means of tiny strips of adhesive plaster which are removed at night with a little pure al-

cohol. Such a wig or toupee is almost impossible to distinguish from natural hair but of course hirsute adornments of this perfection are very high priced.

### ALL THE COMFORTS OF A BOUDOIR ON THE BRACELET.

INSTEAD of a watch the modern maid now wears a complete vanity outfit on her bracelet and wherever she goes, she is provided with the wherewithal for a freshening up toilette. The vanity belongings, including powder puff and dry-rouse sponge are packed snugly in a tiny, locket-like case which has a magnifying mirror set in the lid. The case is attached to a flexible bracelet and lies flat against the wrist, like the bracelet watch so long in vogue. These pretty trinkets for the summer girl come in a light metal, platinum or gilt finished at a dollar or less; and the outfit is packed in an attractive box, velvet lined. They make charming cotton favors and bridge prizes.